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KITCHEN AND BANQUET

The Walters Art Gallery, Baltimore, is featuring a summer exhibition (opening May 1) of its own collection of ancient metalware, under the title, "Kitchen and Banquet". The hundred odd silver, gold, bronze and iron vessels were used to prepare and serve the banquets of the wealthy Greeks, Etruscans, and Romans.

Metalware was prized by the ancients, while the pottery which modern critics admire was merely tolerated by them. The exhibition of metal vessels, neither better nor worse than the average of those preserved, is intended to draw attention to items ordinarily neglected simply because of their rarity.

These items are interesting for the techniques of manufacture and for the functional designs. The decorative techniques, particularly repoussé and granulation were more highly developed in ancient times than in modern. However, the ancient vessels were inferior to ours in strength, and in mechanical perfection. As regards design, it is interesting to note how often a vessel or part of a vessel designed for a particular purpose is almost an exact equivalent of its modern counterpart. For example, the pail illustrated here is provided with plugs to keep the handle from touching the heated body. This device is to be found on a very few modern utensils.

The material is to be displayed in Baltimore in a single room, arranged to suggest a modern kitchen. A replica of a brick stove in the Villa of the Mysteries at Pompeii will be shown with actual Roman pots in position and Roman deities in the wall niche above.

Teachers and club leaders of Maryland who

wish to make appointments for guided tours of the exhibition on weekdays or Saturdays should call Saratoga 2075, Department of Education.

DOROTHY KENT HILL



Top of Greek bronze pail, with heat-proof handle. About 4th century B.C. Walters Art Gallery.

DOGS IN HOMER

Professor Rhys Carpenter in his book, *Folk Tale, Fiction and Saga in the Homeric Epics*, University of California Press, 1946, argues that

the affection shown for the dog in the *Odyssey* is so unlike anything in the *Iliad* that identity of authorship is impossible. Page 181: 'To the poet of the *Iliad* dogs are unclean scavengers—just as in Shakespeare they were all curs. The *Iliad* contains no kindly or even halfway sympathetic word for their breed. But the poet of the *Odyssey* is a friend and lover of the race of dogs.' Miss Agnes M. Clerke about a generation earlier in her *Familiar Studies in Homer* advanced the same ideas and thought the differing regard for the dog made absurd the idea of a single poet. However, her book is not mentioned by Professor Carpenter and we must assume that he independently reached the same conclusion. He does not name his Homeric sources for believing that the poet of the *Iliad* despised dogs or that the poet of the *Odyssey* held them in affection, even if he hints at a few passages in the *Odyssey*, but he gives no hints for the *Iliad*.

I have read again every line of Homer, thinking of nothing but the regard shown for the dog. It must be said in advance that the *Iliad* is set in a background little adapted to show the better side of dogs, as it is in a camp or near a camp in the territory of the enemy, and the dogs would probably be enemies' dogs driven from their natural homes and forced by semi-starvation to the work of scavengers. These conditions are just reversed in the *Odyssey*, where no enemy has a camp and where dogs have their usual food.

One might be surprised to see how rare the dog is in the *Odyssey*; Odysseus in all his wanderings never saw a dog until he got back to Ithaca. Calypso had no dog, Circe had none, her home was guarded by wolves and lions, and Alcinous had no dogs. It would seem that a poet so fond of dogs could have had one go with Nausicaa on that trip to do the watching. The Cyclops, in spite of his herds, had no dog, but this may have been poetic economy, as a barking dog must have made the whole story impossible. The herds of Helios on Thrinacia had no dogs guarding them. Not only did Odysseus meet no dogs before he came back to Ithaca, but Telemachus when he went to the homes of Nestor and Menelaus saw none, yet there must have been dogs in Pylos and Sparta. A thing that surprises is that when Telemachus came back to his home in the palace

no dog barked or greeted him. Equally surprising is the fact that in the last book of the *Odyssey*, when Odysseus went to see his father and out in the fields to find him not a dog is mentioned, yet such scenes seem just fitted for a friendly dog.

The story of Argos is one of the great triumphs of literature and could have been created by a no lesser genius than the poet of the *Iliad*, but there was no setting for it in that poem, as no one returned after a long absence, but is perfectly suited to the *Odyssey*.

However, the poet of the *Odyssey* was no blind admirer of dogs and he saw the evil as well as the noble side of that animal, so the word 'dog' is used as a mark of the most bitter hate and contempt. When Melanthius saw *Odysseus*, xvii.248, he called him a 'dog'. When Odysseus was insulted by the brutal Melantho, xviii.338, he called her a 'dog'. Penelope shouted to an impudent maid servant, xix.91, 'shameless dog', and she referred to the servants who had betrayed her ravelling of the garment which she was weaving, xix.154, as 'unfeeling dogs.' Eurycleia said to Odysseus, xix.372, 'All these dogs mock you'. Odysseus in great anger, just as he was about to slay the suitors, shouted at them, xxii.35, 'O you dogs!' It seems that a real dog enthusiast would have hesitated to put such a bitter meaning in the name 'dog'. Exactly similar is the insult 'with the face of a dog,' iv.145, viii.319, xi.424.

The argument stressed by Miss Clerke, but ignored by Professor Carpenter, that in the *Iliad* the dogs are supposed to devour the bodies of the slain does not separate that poem from the *Odyssey*. The suitors threatened the Swineherd: 'Swift dogs will devour you,' xxi.363. Nestor said to Telemachus: 'If Menelaus coming from Troy had found Aegisthus still alive, then dogs and birds had devoured him as he lay on the plain far from the city', iii.256.

In the *Iliad* the dog rarely appears except in combat with wild beasts, and then in similes. Here are a few typical examples: viii.338: This is the time of Hector's great triumph, and he is thus described: 'Hector moved in the front ranks exultant in his strength, as when a dog seizes a wild boar or a lion and closely watches it as it whirls.'

x.183: 'They did not find the guards asleep,

but alert as dogs guarding a flock or a fold, dogs which have heard in the forest the sound of some wild beast.' These dogs did not run away.

xi.414: 'As when dogs surround a wild boar and he rushes from the thicket whetting his white teeth, and there is a grinding roar from those teeth, but the dogs stand and await him, even if he is terrible.' There seems little of the 'cur' in this description. These few examples, selected from many, suffice to show how highly the poet of the *Iliad* valued the fidelity and the bravery of the dog.

There is one scene in the *Iliad* which reveals an astounding reverence and affection for that animal, and that is in the preparation of the pyre for Patroclus, xxiii.166 ff. Here it is told how under the guidance of Achilles a pile of wood one hundred feet square was erected, sheep in great numbers were slain, cattle were added, then four fine horses were put on the pyre, and finally uppermost and in the place of greatest distinction two dogs, table companions of Achilles, tenderly slain by the hero himself, were offered in honor of Patroclus.

It is a striking proof of the poet's affection for dogs that in spite of the scarcities of war, he should put nine dogs at the table of the aristocratic Achilles, xxiii.173.

The fact that Achilles had these nine dogs and that two dogs should be given the place of supreme honor on the pyre of Patroclus combine to demolish utterly the theory that the poet of the *Iliad* despised the breed of dogs. Their repeated bravery in the face of boars and lions and their fidelity in guarding the fold show that he did not regard them as 'curs'.

It strikes me that the genius who felt that he honored Achilles by putting nine dogs at his table and who gave two dogs the highest place of honor on the pyre of Patroclus was just the one fitted to tell the story of Argos, the dog dying from joy at the return of his master.

However probable disintegrating theories seem when alone and untested, they all 'fade into air, into thin air' before the careful reading of Homer.

The feeling for the dog shown in the *Odyssey* is so similar to that of the *Iliad*, although not copied, that it is most likely that we have in it

an independent creation of the same genius, and we have another cogent proof of the unity of Homer.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

EDITOR'S NOTE.—This paper was already set up in type when word of Professor Scott's death last October reached us. Thus his final contribution is in his favorite field of Homeric scholarship.

THE PROTAGONIST IN *OEDIPUS REX*

How shall Sophocles make one who has killed his father and married his mother a true tragic character? First, he does not put those crimes on the stage, where they would revolt the spectators. The murder and marriage and the exposure of the infant to death are recited after many years, and to give the recital tragic force the very agents tell the story in fascinating unconsciousness.

A greater problem is the creation of a chief character who can be guilty of fratricide and of what may be styled moral matricide, and yet keep pity from degenerating into disgust and prevent the fear awakened by sympathy with the hero from becoming repulsive horror. Pity is akin to love, and Oedipus is given a heart. He loves his reputed parents and goes into perpetual exile to avoid the very crimes which he commits. He loves Thebes and all its people, and will sacrifice even one of his own home, if need be. He is a loving husband and father. Had he been callous or indifferent, the spectators would abhor him, but, ah, the pity of it!, he dooms himself to eternal blindness, unworthy even to look at father and mother.

Oedipus must not be a mere sentimentalist. He has an impulsive temperament. He makes courageous and instantaneous resolves. He sacrifices what he thinks is his home and country; he slays those who were blocking his way. They were not garbed as king and retinue, but were deemed bandits or aggressors. He faced death in solving the riddle of the Sphinx. Some have thought that being told he would marry his mother, he should not have married Jocasta, but it might be argued that he did so to make sure

he would not marry his supposed mother in Corinth.

Throughout the play Oedipus displays the same intense devotion to duty. The Greek *pas*, 'all,' is continually on his lips. 'Tell *all*,' 'I examine *all* statements,' 'I curse *all*,' 'I killed *all*,' these phrases are indicative of Oedipus, and a search of other plays of Sophocles shows that *pas* is not a Sophoclean but an Oedipodean trait. When finally he knows the whole truth, he catalogues all his crimes as before he catalogued all possible criminals. His devotion to truth will brook no opposition. Spectators breathlessly watch him rushing towards a precipice, wondering what the truth will do to this human question-mark. In his doom he still looks at truth full in the face and attains to the summit of truth, Christian humility of soul.

Students in the calm of retirement may wonder why the solver of enigmas failed to see the truth at once and read the riddle of his life. The swift action of the drama prevents too subtle analysis in spectators. The success of Oedipus has made him too quick in his theories. The truth for him was too close in reality and too remote from a loving heart to be seen at once. In his own person he was Sohrab and Rustum, Hamlet and his uncle, a Sherlock Holmes searching to discover himself. If religious oracles were disregarded, it was blinded love which prompted the disregard, and the retribution was complete, but the pity of spectators for the doom and the fear awakened by the penalty, though keen, would not be depressing. Every heart would follow Oedipus and accompany his exile with profound sympathy.

FRANCIS P. DONNELLY, S.J.

FORDHAM UNIVERSITY

TRAGIC IRONY IN *OEDIPUS REX*

It was Thirlwall, the English bishop and scholar, who coined the phrase, 'tragic irony'. Ruskin's 'pathetic fallacy' is a notorious misnomer, and tragic irony may be misleading unless clearly understood. Campbell, the Sophoclean editor, objected to the phrase and suggested another term which has not found favor.

Tragic irony has none of the accomplishments

of ordinary irony. By the tone of the voice, by intentional exaggeration, by explicit contradiction, ordinary irony shows that the words uttered are to be taken in a directly opposite sense. Ironical statements are sometimes to the dismay of an author taken literally. It was a student of Holy Cross, Worcester, an ardent Irishman, who years ago wrote a panegyric of England and in a postscript declared: 'This is irony'.

Tragic irony has, indeed, two senses, but it has not the sarcastic accompaniments of ordinary irony. The play of Oedipus, the King, has perhaps more tragic irony than any other drama because of the double character of the protagonist. He is a son who has killed his father and married his own mother, and he is unaware of this hidden relation. The spectators, however, are fully aware of the situation. Their suspense becomes acute when Oedipus utters words which he applies in his sense but which apply equally well to the true reality. When Oedipus hears from Creon that the Sphinx prevented investigation of the murder of Laius, he cries: 'I myself shall again from the beginning reveal what is hidden'. The scholiast says, 'The hearer knows that in Oedipus all shall be revealed,' and when, a few lines later, Oedipus, beginning already to suspect a plot, cries, 'The killer of Laius would wish with the same hand to attack me', the scholiast calls it a 'thriller'. There is the acme of the tragic. Sohrab and Rustum, unknown father and unknown son, went forth in triumph to slay what neither would in reality desire to slay, and Oedipus lifts his own hand unwittingly against himself.

This mental suicide, arising from the double personality of Oedipus, is naturally more vivid and affecting in the earlier scenes. The royal proclamation after the entrance of the chorus has thrilling instances. Oedipus in his generous and universal impulsiveness states that there would have been common ties of common children, had not the offspring of Laius met with bad fortune. He means the closest ties, but the words may signify the tie of wife-mother. It is the same universal kindness which makes him say, 'I am fighting as if for my own father and I shall go to all extremes'. He then invokes a curse on himself when he includes his own house-

hold, should he there find any abettor of the murder of Laius.

The study of these tragic lines of double import is a source of interest, and it will be found that Sophocles displays art in their use. The tragic lines are well motivated, and sometimes the contrast is stressed by the triumphant way in which they are uttered, as in 572, with the great 'because,' Oedipus says that unless Creon and Teiresias had got together, there would have been no talk of any killing of Laius by Oedipus. Only too true!

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AN ASPECT OF CICERO'S PATRIOTISM

(*Tusc. Disp.* I. 90)

Cicero in the *Tusculan Disputations* (I. 90) holds that if we grant (as he does for the purpose of argument) that the soul is annihilated after death, we must realize that Camillus, who died after 390 B.C., now makes no more account of the recent Civil War between Caesar and Pompey than Cicero made of the capture of Rome in 390, since he then was not yet born.¹

The danger of this analogy Cicero immediately perceived lay in this: that he might thereby be taking away the motive for patriotic activity, since a citizen might well cease being concerned (possibly like the Epicureans) about the future of the state, and stop his services on its behalf; for the condition of the state could not matter to him who after death did not at all exist. And so Cicero adds at the end of the chapter: *Cur igitur et Camillus doleret, si haec post trecentos et quinquaginta fere annos eventura putaret, et ego doleam, si ad decem milia annorum gentem aliquam urbe nostra potituram putem? Quia tanta caritas patriae est, ut eam non sensu nostro, sed salute ipsius metiamur.*

What interests us here is that Cicero, who believed in the immortality of the soul and closely associated that immortality with the patriot,² can find even for the non-believer a motive for patriotic activity (equally sufficient?) in the temporal felicity of the state (*salute ipsius*). A little later (chap. 91) he elaborates the sentiment: *Qua re licet etiam mortalem esse animum iudicantem aeterna moliri, non gloriae cupiditate, quam sensurus non sit, sed virtutis. . .*

Cicero's teleology might be impugned, but not his love of country.

NOTES

¹ So, I judge, must we construe *quam ego illo vivo fecerim Romam captam*. The Loeb translation by J. E. King, 'than I should make now of the capture of Rome in his lifetime' spoils the analogy, since the comparison would involve a dead person and an existing person, whereas immediately preceding, Cicero had compared the Hippocentaur, who never existed, to Agamemnon. Furthermore, the Loeb translator would almost have to substitute *faciam* for *fecerim*. The *fecerim*, I suggest, must be rendered 'than I did' or 'than I would have done.' Lastly, the position of *illo vivo* seems to qualify *fecerim* rather than *Romam captam*.

² . . . *ominibus qui patriam conservaverint, adiuverint, auxerint, certum esse in caelo definitum locum, ubi beato aevo sempiterno fruuntur; nihil est enim illi principi deo qui omnem mundum regit, quod quidem in terris fiat, acceptius quam concilia coetusque hominum iure sociati, quae civitates appellantur; harum rectores et conservatores hinc profecti huc revertuntur (Somnium Scipionis, 5).*

Hanc [animam] tu exerce optimis in rebus! sunt autem optimae curae de salute patriae, quibus agitatus et exercitatus animus velocius in hanc sedem et domum suam pervolabit (Somnium Scipionis, 2).

LEO M. KAISER

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REVIEWS

The Murder of Herodes and Other Trials from the Athenian Law-Courts. By KATHLEEN FREEMAN. vii, 239 pp. (Macdonald & Co., London, 1946.) 12/6

Although the word Philippic doubtless is at least partially understood by educated men and women of our time, and some who are not students of Greek literature may even have read in translation portions of Demosthenes' *Oration on the Crown*, it is safe to say that only a few have any knowledge of the speeches delivered in private causes in the courts of ancient Athens. It is the aim of Miss Freeman to amend that situation in some measure. She deprecates 'the sentimental idea that everybody in ancient Hellas was absorbed in the quest for Truth and Beauty.' By revealing the pettiness and chicanery and even viciousness of the lesser members of Athenian society, she believes, and no doubt rightly, that the achievement of its great poets, statesmen, and thinkers will thereby be enhanced.

She feels also that the 'practices tolerated, accepted as a matter of course, and even legalized' in the Athens of the fifth and fourth centuries B. C., as disclosed in such speeches as she has chosen, should cheer us with the realization that there has been some progress since those days.

Whether her statement that 'More people would be drawn to the study of the classics . . . if they realized that the average Athenian was not a superman with his eyes turned all day long to the Parthenon and his mind to Absolute Goodness' is more than a pious wish is perhaps debatable. But that her book is addressed to the general public rather than to the student of the classics is manifest, not only from its rather spectacular jacket and end papers, but also from the very attractive cuts depicting Greek statues, vases, and landscape, most of which have little visible connection with the text. Two introductory chapters on 'Legal Code and Procedure' and 'Rhetoric and the Orators' supply much useful information, and each of the fifteen speeches is preceded by a brief survey of the essential facts in the case, and followed by more extended comment in which the quality of the speech is appraised, its legal problems are analyzed, and pertinent explanation is offered regarding ancient beliefs and customs.

Two of the fifteen speeches selected for translation were composed by Antiphon, one by Isaeus, two by Demosthenes, one the notorious *Contra Neaerem*, by an unidentified author, though included in the Demosthenic corpus, and nine by Lysias. All were selected for their 'human interest', their several main themes involving murder, wounding with intent to kill, assault and battery, embezzlement of trust funds, damage to farm property, inheritance, a disability pension, citizenship, desecration of a sacred olive tree, legal vs. illegal marriage, and slander. Many other topics are touched upon incidentally.

As a translator—for presumably the translations are her own—Miss Freeman shows considerable ability. The speeches read well. In order to achieve an idiomatic English style, she consistently breaks up the longer sentences of the original and abandons the many particles which in the Greek contribute so notably to color

and clarity but in the English would tend to retard the flow of the thought and emphasize the fact that one is dealing with translation.

In general, her version does no violence to the Greek, but the following corrections should be noted: for 'at the urgent demand of my friends' (p. 72) read 'in spite of . . .'; for 'They were very rude to him' (p. 115) read 'He railed at them'; for 'kicked' (p. 116) read 'punched'; for 'partners in all his nefarious deeds' (p. 123) read 'partners in many such deeds.' Occasionally one runs across expressions whose meaning is not clear. What, for example, is meant by the statement (p. 16) that the Court of the Areopagus met 'on the same hillside'? On the hillside called Areopagus? Sometimes there is sign of carelessness in composition or in proof reading: 'When each side had completed *their* case' (p. 26); 'Every possible means *were* taken' (p. 53); 'planned this man's death *on my own*' (p. 73), where the words in italics, though a possible translation of the Greek, create unnecessary ambiguity; 'he is very quick with his fists *as well as getting drunk*' (p. 109); 'a public baths' (p. 116). Exception might perhaps be taken to the expansion of the Greek demonstrative pronoun into 'my dear brother's' (p. 57). Is 'burgled' (p. 58) a respectable English verb? It is doubtful that 'religion' (p. 77) is an adequate rendering of the words *ιερωὶ καὶ δούλοις*. On page 118, in the phrase 'and equally rowdy', the adverb is a gratuitous addition and also of doubtful meaning. Occasionally one encounters an expression which seemingly is intended to suggest legal terminology but which is not recognized as such by the reviewer: 'he is exposed as never having done' (p. 101) instead of the simple verb 'shown'; 'In my submission' (pp. 121 and 125) instead of the matter of fact 'in my opinion'.

Having in mind the general reader, Miss Freeman no doubt has done well to turn Greek terminology for sums of money into pounds and shillings. Likewise where nothing is to be gained by retaining some rather unfamiliar topographical names, she avoids the necessity of adding an explanatory note by substituting a term of general application. However, in her desire to elucidate matters of ancient Greek custom or

regulation, she now and then makes too sweeping, if not wholly erroneous, statements or accepts traditions that should be amended in the light of present knowledge. Thus in many places she gives the impression that slaves frequently were subjected to torture for the purpose of presenting their testimony in court. It is of course well known that challenges to subject slaves to torture for such a purpose are frequently referred to and one cannot doubt that the procedure was perfectly legal, but one would have to search long to discover a genuine instance in which matters went beyond the mere challenge. On page 17 it is said that 'all cases except those of bloodshed and arson came before it' (the *Heliaea*). Actually, charges of sacrilege were still brought before the Areopagus, as Miss Freeman herself notes (p. 181), and Lipsius devotes pages 176-219 of his *Das Attische Recht* to a discussion of the judicial functions of *ecclesia* and *boulê*. Again, although ancient testimony regarding the *amphidromia* is not united as to the precise day on which the ceremony was performed, there seems to be no doubt that the newborn babe received its name at the *dekatê* and that the two ceremonies were quite separate. Furthermore, the reviewer knows of nothing to indicate that the father ever carried the babe about the family altar at the *amphidromia*, as is stated on page 22. The question whether Athenian women were present at theatrical performances has been much debated, but is there evidence that their attendance was limited to tragedy (p. 23)? We are told (p. 25) that 'In a public action . . . the prosecutor seldom received any share of a fine inflicted,' a statement which is in direct conflict with the teaching of Bonner and Smith, *The Administration of Justice from Homer to Aristotle*, II 40f.: 'More substantial encouragement was offered volunteers by granting them a liberal share of fines, confiscations, and moneys recovered for the treasury by prosecutors in certain types of action.' The *klepsydra* is described (p. 27) as 'an instrument in which a given amount of water dripped from one chamber to another, like sand in an hour-glass.' Such an instrument would be poorly adapted to the purpose which it was to serve, to judge by the frequent allusions to it in

the private orations, for they reveal that the speaker, without interrupting his speech to inquire, was able to know how much water remained at his disposal. The problem of the *klepsydra* employed in the courts has been definitely settled by the fortunate discovery in the Agora of Athens of an actual specimen dating from the late fifth or early fourth century. It has been ably published by Susan Young in *Hesperia*, VIII.3 (1939), pp. 274 ff. She makes plain that the water in such a *klepsydra* did not drip, but spurted from a tube inserted laterally at the base, so that from the character of the jet the speaker could readily infer the approximate amount of water remaining in the vessel. The statement (p. 29) that the *ecclesia* consisted of 'all male citizens over thirty years of age' represents a confusion of that body with the *boulê*. A certain inaccuracy is observable in the statement (p. 32) that some of the speeches composed by Gorgias for his students have survived, for, granting that two might be termed 'some', the two that have been preserved under his name are commonly viewed as spurious. With reference to ostracism we are told (p. 106) that 'if the number of pieces (of pottery) showing the same name passed six thousand,' that person was exiled. What should have been said is that whoever was named on a majority of such *ostraca* out of a total not less than 6000 was exiled. In confirming an oath a man might invoke destruction on his family, but surely not on 'his whole race' (p. 146). Finally, Miss Freeman (p. 161) repeats the ancient error of confusing the *Thesmophoria* with the *Eleusinia* when she reports that the celebrants of the former went in procession from Athens to Eleusis and, after the lapse of one day, marched back again to Athens. There seems to be little doubt that the *Thesmophoria* was confined to Athens proper, where there was a sacred precinct called the *Thesmophorion*, as well as one named *Eleusinion*—if the two were not one and the same. The rites peculiar to the *Thesmophoria*, however imperfectly known, seem not to have necessitated the fourteen-mile tramp to Eleusis and a like journey back again.

But these criticisms of detail apply most often to the explanatory matter in the book. To be

sure, one may rightly ask for accuracy in that department too, but the manifest aim of the author, as already mentioned, is to let the general public catch a glimpse of the seamy side of life in ancient Athens, and that her lively translation of the speeches should achieve. It is to be hoped that the gentle reader will either miss inaccuracies regarding public antiquities or else forgive them in his interest in the speeches themselves.

H. LAMAR CROSBY

UNIVERSITY OF PENNSYLVANIA

Eranos Löfstedtianus, Opuscula Philologica
Einaro Löfstedt A. D. XVII Kal. Jul. Anno
MCMXLV Dedicata. 385 pages (Gotoburgi,
 1945). 15 kronor.

Einar Löfstedt, Professor of Roman Eloquence and Poetry, as well as Rector of the University of Lund, is a very well known figure among students of Late Latin. His *Philologischer Kommentar zur Peregrinatio Aetheriae* (Upsala and Leipsic, 1913) is probably the best known and most widely used of his numerous works. His interests are very broad, however, as the list of his works indicates. The volume under review contains contributions in widely different fields and languages, all of which have been offered by chosen friends and pupils for his sixty-fifth birthday. The reviewer will list each article with the name of its author, and try to give a brief indication of the contents so far as space permits.

Pp. 1-22: *Stillicidium*, von Arvid Andrén. In Vitruvius' description of the Etruscan temple, the final direction for the arrangement of the roof presents a difficult problem. Much argument has been carried on about the meaning of *stillicidium* in this context. Some take it to mean the roof-slope. Others have claimed that it represents a projection for dripping water (*Traufenvorsprung*). Still others interpret it as the inclined plane of the roof. Andrén does not claim to settle the argument, but tries from an investigation of the meanings of the word *stillicidium* to determine its exact meaning as an architectural term in Vitruvius. Though he could not consult the TLL files, he has assembled an imposing array of texts in which the word

occurs. His conclusion is that the second meaning given above is the correct one.

Pp. 23-35: *Eine Ovidische Echtheitsfrage*, von Bertil Axelson. The poem preserved in a mutilated Vienna ms. of the ninth century, with the title *Versus Ovidi de piscibus et feris*, and better known as *Halientica*, does not come from Ovid himself. When Birt had declared this as early as 1878, he found much opposition from Baehrens, Zingerle, and others. In Schanz-Hosius we find it stated categorically that Ovid is the author. Axelson proceeds to disprove this by a close study of the poem's form. Mistakes in prosody in both Greek and Latin words, use of the caesura in a way that is very unusual for Ovid, types of verse ending, use of monosyllabic prepositions and conjunctions before the principal caesura, frequency of spondees in the first four feet, lead him to declare the work spurious. He bolsters this belief by an appeal to the poem's language. This is declared non-Ovidian because of the following: vocabulary rarities, dative singular in *-ei*, conjunctions rarely used by Ovid (such as *ac*, *atque*, *tum*, *quin*) occurring often in a short space, *seu . . . -ve*, *quo magis* without a following *eo magis*, *utrumque* with the partitive genitive, *nondum iam* for simple *iam*. The vocabulary seems too restricted, the expression too ineffective, the whole literary quality of the poem seems too poor for an artist like Ovid. Axelson concludes by answering certain objections.

Pp. 36-57: *Some Critical Latin Word Studies*, by Gerhard Bendz. The writer starts from the text of Caelius Aurelianus who wrote medical works based on Soranus about the fifth century of our era. He rejects the existence of *imprincipaliter*, *impigens*, and *columbinaceus*, as well as forms like *aliquilibet* and *alicunque*. Then he supports by conjecture a rare word, *resimpticare* 'unfold', and conjectures a hitherto unrecorded *insanitive* 'in a way that resembles insanity'. The English of Bendz, and of the other writers who use it throughout the volume, is usually very good. Occasionally, however, an expression occurs which is not clear. On one occasion, Bendz waxes Shakespearian and tells us (54): 'There must also be something rotten in *ut supradictos*. . . .'

Pp. 58-66: *Die Schicksalwaage*, von Gudmund Björk. The *Iliad* X 209-213 describes Zeus lifting the scales wherein were placed the fates of Achilles and Hector. Björk claims that the section represents a practice of divining that has wrongly been placed in the world of the gods, and that it has nothing to do with the judgment of the soul. He rejects all connection with Egyptian grave reliefs which portray such a judgment. The practice of employing a scale in descriptions of the fate of combatants is taken from the everyday custom of using a scale in divination: two weights, externally alike and unable to be distinguished, belong to the 'scale of fate,' but actually one is somewhat heavier than the other. The officiant at the divination determines every time what each weight shall represent, puts them on the scale, and lifts it up. The weight that rises wins. Hence, in the Homeric scene the 'fates' are deaths, and the poet calls the fate of Hector his 'day of doom'.

Pp. 67-88: *La Latinité de la Vie de Saint Honoré*, par Franz Blatt. The writer of the excellent article, which appeared in 1934, on linguistic changes in Mediaeval Latin in general, here contributes a detailed study of a thirteenth-century *Vita* of St. Honoratus, Bishop of Arles (426-429). The author is unknown. A Provençal poem which closely resembles the Latin text has been shown by Schäfer to be somewhat later. Blatt examines the *Vita* from these points of view: geographical, historical, and stylistic. His statement (77) that *consumpturam* is used for *consumptam* (*sic*) *iri* is probably a misprint, but his claim (78) that *viriliter* seems derived from *vires*, seems wrong; *virilis* would serve nicely. Elsewhere, however, the treatment strikes this reviewer as masterly.

Pp. 89-110: *Maeniana. A Study of the Forum Romanum of the Fourth Century B. C.*, by Axel Boëthius. It is claimed that C. Maenius, 338-318 B.C., had much to do with building activity, though Lehmann claims that the censor Maenius had nothing to do with the *tabernae* and the *maeniana*. 'In my opinion he (Lehmann) and others have . . . confused four different things, the Maeniana around the Forum, the reserved seats of the second-century Maenii above a column, jestingly called Columna Maenia, in front

of the Basilica Porcia, which in 184 B.C. replaced the ancestral atrium house, further the real Columna Maenia and the column which the younger Cato . . . defended in his first speech (*sic*), its removal having been proposed' (94). 'What Maenius did was to build balconies, projecting in front of the columns, and thus enlarging the *spectacula*' (*ibid.*). These projecting balconies were called Maeniana. In addition, he claims that the distinct third-floor level at the Rostra 'makes it most likely that the famous consul, dictator and censor had to modernize all the Forum, which thus corroborates the literary tradition' (95). Sometimes the writer's English betrays the touch of a foreigner, but his grammatical meaning is clear.

Pp. 111-135: *The Hero and Fate in Virgil's Aeneid*, by Gunnar Carlsson. 'Aeneas is no "pious" hero, whose mind is directed towards a Heavenly Power in the meaning of a later age or occupied with the question of moral perfection. In a great measure his *pietas* consists in a careful observance of the rules and rituals of Roman worship, and the cause that he is fighting for is entirely of this world: a Roman Empire' (124). Odysseus remained the same man after his experience with the underworld, but Aeneas was changed. 'The *catabasis* thus marks the turning-point in the conduct and character of Aeneas. Before this experience, he is more or less a Homeric hero—vacillating between strength and weakness, between confidence and despair; while afterwards he becomes quite an ideal type in his steadfast and perfect virtue. This is the development, or rather transformation, in Aeneas' character that Virgil depicts' (133-4). His greatness consists in 'his submission to a higher Power whose existence he has actually experienced in his life, and whose will he has come to know—a Stoic ideal but at the same time an ideal bearing the imprint of the Roman spirit' (135).

Pp. 136-149: *Die Legendenbildung um den Mailänder Bischof Dionysius*, von Anders Cavallin. Letter 197 (PG 32, 709, A ff.), written to St. Ambrose by St. Basil the Great is divided into two halves. The second half discusses the translation of the relics of Bishop Dionysius. It is contained in only one ms., Codex Parisinus

1020 S. (*saec.* xi), which often contains additions lacking in other mss. Cavallin shows why he considers the second half spurious, and that the tradition which flourished when the addition was made was the reason for adding it. The tradition seems to lack foundation, and it is not supported by Letter 197, which merely owes its false position to the tradition.

Pp. 150-175: *Saint Genès le notaire*, par Sam. Cavallin. St. Genesius, martyr and patron of Arles, is the subject of a *Passio* which occurs frequently in French collections. Cavallin gives a critical edition of it, and then gives the Bollandist text of a *Sermo de Vita S. Genesii*, which he claims is the model followed by the author of the *Passio*, who did not fully understand it. The author of the *Sermo* is quite probably St. Hilary of Arles (*ob.* 449), whereas the *Passio*, with its mixture of rhetoric and naive narrative, seems to belong to the sixth century.

Pp. 176-197: *Studies in Musical Terminology in 5th-Century Literature*, by Ingemar Düring. A quotation of Pherecrates' comedy *Chiron* is contained in the dialogue *On Music* ascribed to Plutarch. The author gives a detailed commentary on the quotation.

Pp. 198-214: *Eine Stiltendenz in der römischen Archäologie des Dionysios von Halikarnass*, von Sven Ek discusses changes in D. of sentences taken from Herodotus. One special tendency is the repeated use of the historical present to fulfill the writer's desire that the event under narration should appear important or worthy of special notice.

Pp. 215-235: *Griechische Wortprobleme*, von Hjalmar Frisk. After discussing several words etymologically, Frisk states (235) that a single linguistic or historical fact is more important for the etymological explanation of individual words than all theories of speech-psychology and grammar.

Pp. 236-242: *The Story of the Chatsworth Head*, by Einar Gjerstad (with one table and one figure). The head, placed in the collections of the Duke of Chatsworth, once belonged to a cult statue erected in a sanctuary of Apollo at Tamassos and was cast by a Greek bronze master summoned to that Cypriote city. The fracture on the back may have been caused by a bump

against a sharp stone when the statue to which it belonged was being dragged. The statue was chopped in pieces, either from ignorance or from fear of the Turkish authorities. Ludwig Ross, *Reisen nach Kos*, etc. (Halle, 1852), p. 162, supplies the information that enables us to connect this head with the bronze statue found in a river bed near Tamassos in 1836.

Pp. 243-262: *Notes critiques sur le texte de Caelius Aurelianus*, par Harald Hagendahl. Several emendations are proposed not only with shrewdness, but also from a careful examination of related passages in the same author.

Pp. 263-276: *Bemerkungen zu der politischen Terminologie des Sallustius*, von Krister Hanell. It is self-evident that the social, economic, and political occurrences of the Roman revolution should be reflected in the Latin language. Sallust's *Catiline*, *Jugurthine War*, fragments from the *Histories*, and the two letters to Caesar are examined, and the exact meaning of words like the following is ascertained by a comparison of all occurrences: *partes*; *patres* and *plebs*; *nobilitas*; *nobilis* and *ignobilis*; *clarus*; *factio*; *factiosus*; *pauci potentes*; *potentia*; *potestas*. It is noteworthy that *optimates* is not used as a term designating the aristocratic party. The first letter seems far less in accord with the other works than the second letter from the viewpoint of political terminology.

Pp. 277-284: *Mango—a semasiological study*, by Tönes Kleberg. It seems that *mango* in Latin has come to mean a representative of a very special form of trade, i.e., slavetrade, a meaning which in its way is as limited as that of *caupo* 'wine-merchant', 'publican'. As in the case with *caupo*, it undergoes a striking extension of meaning to imply 'merchant', in general, when it is introduced into the Germanic languages. The cause of this extension of meaning is evidently in both cases to be sought in the special conditions in the border districts where the Germanic tribes came into contact with Roman commerce. *Caupo* and *mango* were representatives of the forms of Roman trade which first met the Germanic peoples and which formed the first economic link between them and the Romans' (284).

Pp. 285-300: *Textkritische Beiträge zur latein-*

ischen Irenäus-übersetzung, von Sven Lundström suggests emendations in several places.

Pp. 301-303: *Mobiles rivi* (Hor. *carm.* I.7.14), scripsit Martin P. Nilsson. How can *rivi* be called *mobiles*? *Rivus* may mean: (1) running water, or (2) the bed of a stream (the top part of an aqueduct in which the water flows is called *rivus*), and (3) furrows in the soil through which water is led from a larger channel into the fields. Taking the last meaning, we see that Horace may well have referred to such a use which, as inscriptions show, existed at Tibur as well as at other places. Cf. Vergil, *Ecl.* III.111: *Claudite iam rivos, pueri, sat prata biberunt*. It was determined by law for how many hours and at what times it was allowed to direct the water into the channel of each possessor from the greater common channel.

Pp. 304-315: *Adnotationes criticae ad epistulas Gregorii Magni*, scripsit Dag Norberg suggests several emendations in various parts of the text of the letters.

Pp. 316-326: *Zu Pindaros' Religion*, von Gunnar Rudberg claims that recent research in Pindar has too often forgotten the poet himself. Is everything in him merely form, style, and tradition? The epinician is not a purely religious poem, but in Pindar there lives a religious belief in the old aristocratic culture in its Boeotian-Theban form. This religion is chiefly the old Greek religion, the Homeric with its cults and myths. But we also find traces of a more mystic religion, especially in *O.* 2, for Theron in Acragas, though Pindar was scarcely an initiate at Eleusis. Yet he is not entirely free from Ionic rationalism. The 'holy' has in Pindar, in varying degrees a light and a dark side: the *fascinans* or *fascinosum*, and a *tremendum*. They belong together often, though the one or the other side prevails, and they indicate through their union the religious character of Pindar's world of ideas. Under the heading of *fascinans*, we find, for example, that the gods are good and must be so, and man may not calumniate them. Under the heading of *tremendum*, we find gods appearing not only in light and brilliance, but also in darkness and fire, as in frequent instances of appearing to men.

Pp. 337-341: *Aenigmata*, scripsit G. Thörnell

suggests emendations in three places in Cicero's letters.

Pp. 342-346: *Eine Randbemerkung zu Löfstedts Syntactica*, von Albert Wifstrand uses Late Greek examples to parallel the Late Latin use of a superfluous *quia* after affirming adverbs like *vere*, *sane*, *plane*, and in such constructions as *ecce quia*, *non solum quia*, etc. Many of the Greek examples show that the word for 'that' (conjunction) is entirely pleonastic and serves merely to give a slight emphasis to the preceding word.

Pp. 347-356: *Der Pontus und die Syrten*, von Erik Wifstrand. In Valerius Flaccus IV. 716, Wifstrand suggests that the line read: *volvat aquas, geminis totidem sint Syrtibus undae*, and translates: 'not even in the Syrtes is there so great a flood (though the Tyrrhenian and the Aegean) move their waters (as mightily as they will)'.

Pp. 357-376: *Bidrag till en bibliografi över professor Einar Löfstedts skrifter 1904-1945*, av Erik J. Knudtzon. A list of 140 numbered entries shows the prodigious labor of Professor Löfstedt since his first work appeared—on Minucius Felix in 1904. Then follows an index locorum and an index rerum et verborum.

This review has been rather lengthy. But the reviewer feels that specialists may be particularly interested in one or another of the fine studies contained in the present volume. If anyone wishes to borrow it for his own study, he may obtain it by the inter-library loan system from the school library of the reviewer.

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HERRICK, MARVIN T., *The Fusion of Horatian and Aristotelian Literary Criticism, 1531-1555*. Pp. vii, 117. Urbana, The University of Illinois Press, 1946. \$1.50.

In this notable study of early Renaissance criticism, Professor Herrick defends the thesis that the formulation of an Aristotelian-Horatian critical theory was made several decades earlier than the period from 1560 to 1570, to which it has generally been assigned. Minturno, Scaliger, and Castelvetro, he contends, found nearly all the combining of the *Poetics* and *Ars Poetica*

already done for them in the commentaries on the *Ars Poetica* made between 1531 and 1555 by Renaissance scholars not generally studied today. He draws an impressive array of evidence from the Horatian studies by Parrhasius (1531), Willichius (1539), Philippus (1546), Grifolus (1550), Denores (1553), and Luisinus (1554). Further evidence is drawn from translations of and commentaries on the *Poetics* by Paccius (1536), Robortellus (1548), Segni (1549), and Madius (1550). The appearance in 1555 of the Basle edition of Horace, in which were included several of the commentaries on the *Ars Poetica* listed above, supplies a satisfactory conclusion for the study. The restraints put upon the scholar in time of war prevented the author from satisfying himself that his list of Horatian commentaries is exhaustive; but it is as nearly complete as he could make it, and he has satisfied himself that it is at least representative.

The six topics of prime importance in Renaissance criticism are the subjects of as many chapters. They are as follows: Nature and Art; Poetic Imitation; The Function of Poetry; Decorum; Epic Poetry vs. Tragedy; and The Dramatic 'Rules'. The last chapter, since it discusses the early formulation of each of the seven 'rules', is by far the longest study. An introduction of six pages and a summarizing conclusion of four round out the study. The bibliography is adequate, and the index carefully prepared and detailed.

Professor Herriek's method, which is practically the same for all the studies, may be illustrated by his chapter on decorum. In this, as in the other chapters, he shows how the commentators on the earlier-known *Ars Poetica* support Horace's contentions with passages from the *Poetics*. For decorum, the two *loci classici* in the *Poetics* are chapter 17 and chapter 15. In chapter 17, Aristotle, in recommending that the dramatist keep the actual scene before his eyes as he composes, says that thus he will devise what is appropriate (*τὸ πρέπον*); in chapter 15, he requires as one of the qualities of the characters that they be appropriate (*ἁρμόττοντα*). These terms the commentators identify with the *convenientia* of AP 119, and express by the word *decorum*. In commenting on the longest treatment of decorum in the *Ars Poetica*, vv. 89-127,

Willichius, Philippus, Grifolus, and Luisinus quote repeatedly not only from the two Aristotelian passages mentioned above but in addition from the general considerations in the first two chapters of the *Poetics*. Willichius and Luisinus use also appropriate passages from the *Rhetoric*. The author is careful to mention the debt of the critics to Cicero's discussion of decorum in the *Orator*. Here, as in the other chapters, he brings together the somewhat scattered passages of the *Ars Poetica* that deal with his topic, and shows how the Renaissance scholars treated them.

Professor Herriek is not so enamored of unity as to omit all matter outside the chronological period indicated in his title. He looks before and after these dates whenever by so doing he can add to the usefulness of his study. Six digressions, one of nearly four pages, carry the fused tradition into the early stages of English criticism, proceeding, though not exhaustively, even as far as Dryden and Dennis. The results justify his sacrifice of unity. His is a subject that, like the history of Herodotus, 'seeks additions'; and for some readers the additions are more provocative of thought than the theme itself. One addition that is not a digression, it seems to this reviewer, would be of considerable advantage to the clinching of the argument. A table indicating the Aristotelian passages cited by each critic in commenting upon the several passages of the *Ars Poetica* (not merely the passages cited in this study, but all instances of citation) would show in brief and yet cumulatively the extent of the indebtedness of Horatian critics to the *Poetics* in making their fusion of the two treatises.

The study is to be commended heartily to the attention of students in the Classics, the Renaissance, and in literary criticism. The reviewer is one teacher of literary criticism whose classes will profit by this scholarly study.

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(Continued from page 223)

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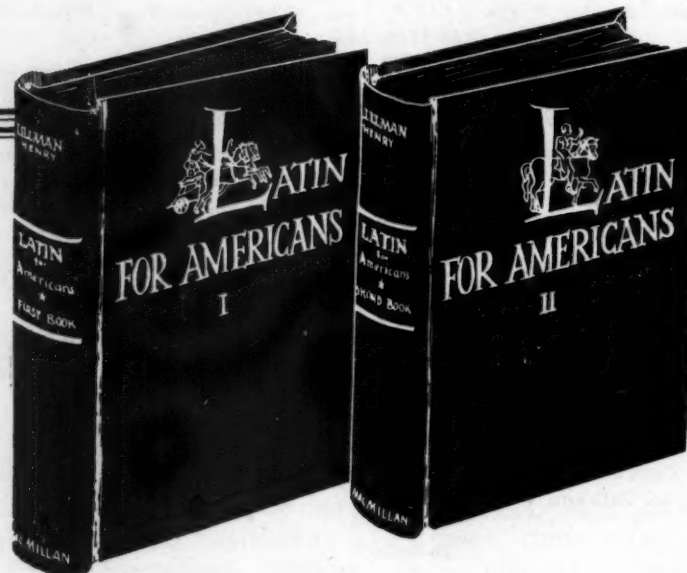
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